

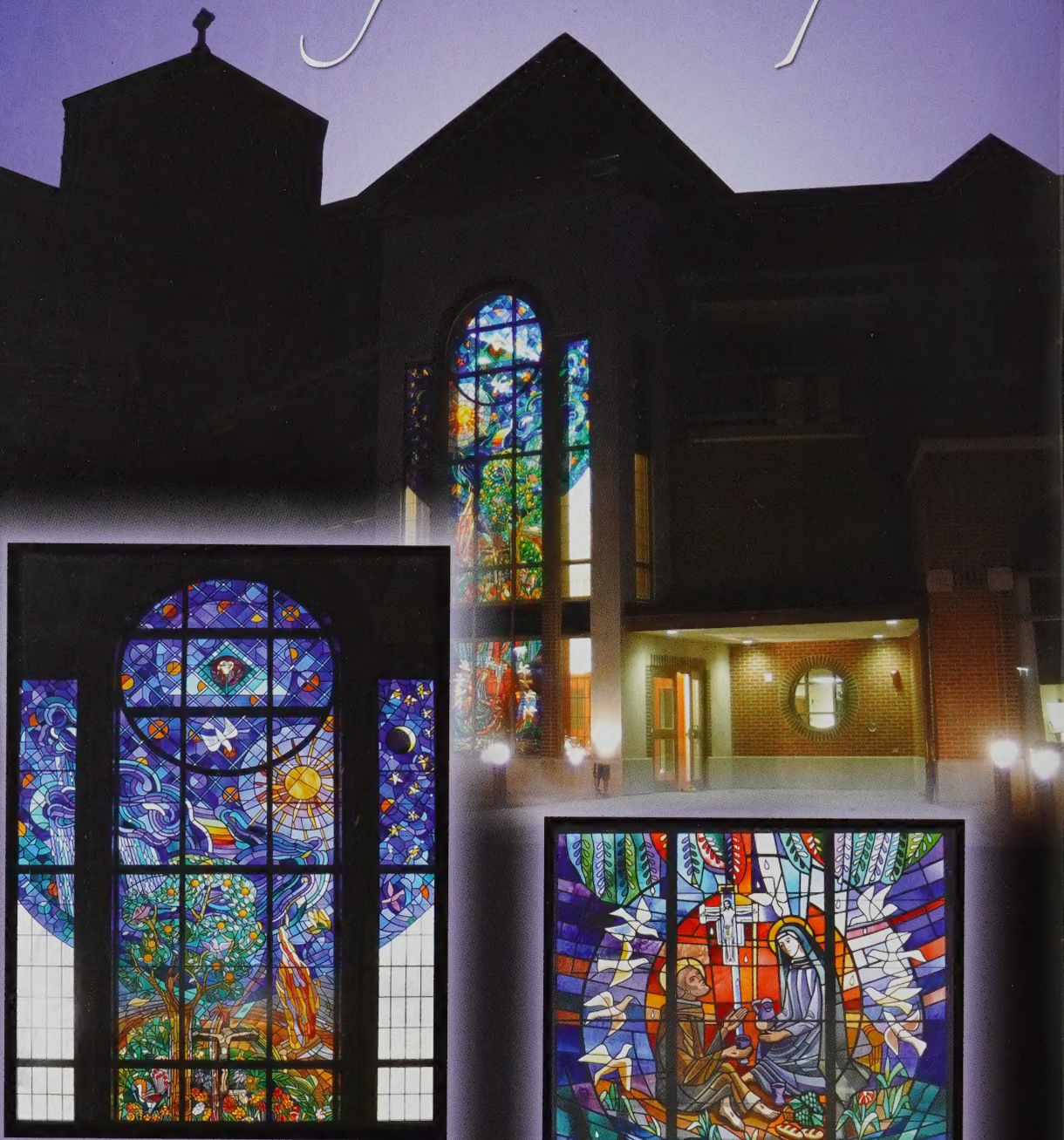
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2007 Awards Issue

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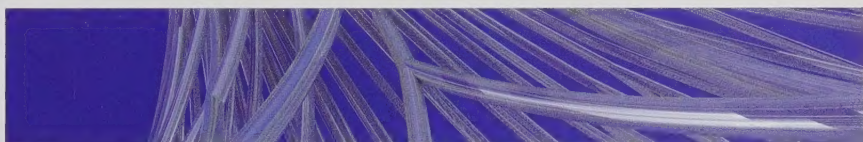
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"The Rising," Westchester County September 11th Memorial in Valhalla, New York, designed by Schwartz Architects, one of 20 winners in the 2007 International Faith & Form/IFRAA Religious Art & Architecture Awards program. Image by Bo Ghering.

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BELLUSCHI'S LEGACY

EDITOR'S PAGE * MICHAEL J. CROSBIE



AS SUMMER TOOK ITS FINAL TURN in the latter half of August, the Interfaith Forum on Religion, Art, and Architecture (IFRAA) sponsored a conference in Portland, Oregon, to explore the legacy of architect Pietro Belluschi, particularly his influence on religious architecture. Belluschi has for too long lived in the shadows of architectural history. His work is not often mentioned in the press, and in most architecture schools, I would venture to say,

he is virtually unknown. Even designers of sacred space too rarely invoke his name.

But what an incredible master of sacred place! The well-attended IFRAA event included visits to some of his very best work, such as St. Thomas More Church outside of Portland, completed in 1940 and considered his first church. Here is an emphasis on building craft and natural materials that makes it harmonious with its natural setting. It recalls some of the simple, rural churches that dotted the Italian countryside of Belluschi's youth. The eaves of the gabled roof flare slightly over the side aisles. The only explicitly religious exterior symbol is the spire, which rises on a cube-like base over the chancel. Interior light is soft, filtered through diamond-paned windows in the side aisles and in the cupola. The upper part of the nave is dominated by a series of burly scissor trusses. Other interior materials are knotty pine paneling, rough-sawn boards, and pine flooring - all very simple, but incredibly powerful. St. Thomas More set the tone for many of Belluschi's future

works, through which he explored a gentle regionalism mixed with humanistic modernism.

Belluschi continued to hone his skill in defining a sense of the sacred in a way that was special to the place where it was built. One of his last churches, almost 50 years after St. Thomas More, is Christ the Teacher Chapel at the University of Portland. It contains many of the same architectural themes, especially regionalism, that can be found across his entire oeuvre. The program for the chapel was a multipurpose building and student center, which required Belluschi to balance prosaic requirements for assembly with the ineffable sense of the sacred. From a distance, the building's scale appears grand. But when you actually approach the chapel, its stature seems to shrink and relate more to the individual, as you read it as a single-story building with a hipped roof, topped with a glassy cupola. Belluschi's life-long fascination with Japanese architecture and design is evident, while the carved wood columns and doors acknowledge the influence of native cultures indigenous to the Pacific Northwest and Alaska. Its walls of gently curved brick and clay roof tile soften the building's edges.

Reflections of Belluschi's gentle touch appeared often in the winning projects of this year's Faith & Form/IFRAA Design Awards program. Many of them possess the very qualities that make Belluschi's work sing: reverence for materials and how they are expressed and joined; sensitivity to and celebration of regional variations; the exultation of natural light captured as a presence within.

Belluschi, like artists and architects before him, searched his whole life for a sense of the sacred, as we continue to do, hoping to hold for just a moment that elusive spirit before it flutters from our hands.

MICHAEL J. CROSBIE IS THE EDITOR-IN-CHIEF OF *FAITH & FORM* AND CAN BE REACHED BY EMAIL AT MCROSBIE@FAITHANDFORM.COM



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THE 2007 RELIGIOUS ART & ARCHITECTURE AWARDS

BY MICHAEL J. CROSBIE



The 2007 Religious Art & Architecture Awards Jury, left to right: Paul Harding (architect); Marchita Mauck, (liturgical consultant); Robin Prince (architect and jury chair); Russell T. Montfort (clergy); John Collier (artist).

WHEN THE 2007 AWARDS JURY MEMBERS gathered to choose this year's winning projects, they were struck by the range of work represented: big projects, small chapels, houses of worship for a wide range of faiths and from diverse locations around the globe.

The jury members were most surprised by the dearth of completed projects from the ranks of Evangelical Christians, those who have been the principal clients for megachurches across the land. "There might be limited interest in liturgical art and architecture," ventured one jury member, which would mean that one of the greatest church expansions in the history of North America is taking place with scant attention to the elements that have distinguished great religious architecture for the past few thousand years.

Also rare in the submissions, in the view of the jury, were religious buildings in rural settings. Urban structures had a strong showing in this year's submissions, which might signal the rebirth of cities as centers for the liturgical arts. At the same time, the jury felt that some of the most successful projects were those that conveyed a sense of place through their art and architecture. Solutions that captured a regional flavor received high praise. The jury was also encouraged by the growing number of projects that celebrate sustainability in their design and construction. Many of these projects reflect environmental awareness and stewardship as part of the congregation's mission. As one juror observed, "This is the wave of the future. We are all part of God's creation, and we should show respect for that creation."

What makes a winning project? The jury's consensus is that the best projects are holistic. There is careful attention to materials and how they should be used. An emphasis on daylight seems essential in creating environments that strive to be spiritual and uplifting. Spatial scale is also key: environments scaled to the individual worshipper, to the congregation in total, and to the neighborhood of the faith community. And a big budget is not necessary for a great project. Several projects with modest budgets caught the attention of the jurors. "We admire what clients and architects achieved with meager means," explained one juror.

The least successful projects, in the jury's estimation, are those that are the most predictable. "We want to encourage more reflection about what is the regional identity," explained one juror, "what lends itself to expressions that are unique and creative, memorable and different. Much of what we saw in the submissions was not memorable. The architect and the artist have to go beyond simply solving the problem."

The jurors encourage more artists to enter the field of sacred art, and more congregations to engage artists in the creation of sacred places. The jurors note the importance of art as the design generator of the entire worship space; it should not be an afterthought. "The visual arts were generally not the equal of the architecture that was represented," was the opinion of one juror. "There is a great need for more artists to enter this realm," he explained. "This is a chance to work for Michelangelo's client."

MICHAEL J. CROSBIE IS EDITOR-IN-CHIEF OF *FAITH & FORM* AND WAS AN OBSERVER OF THE AWARDS JURY PROCESS.

2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

RELIGIOUS ARCHITECTURE

NEW FACILITIES

Park East Synagogue
Pepper Pike, Ohio

AWARD

Honor

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MEP ENGINEER

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PHOTOGRAPHY

Scott Frances



This new building is a sanctuary, school, and community center that serves as a new East Campus for the expanding congregation of the renowned Park Synagogue in Cleveland Heights, designed by Eric Mendelsohn in 1950. Like its older "sibling," it was designed to offer welcome, shelter, and blessing to its congregation.

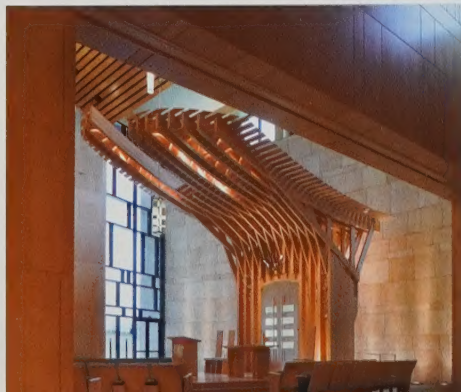
The building is a simple steel-frame box clad in a stick-and-panel mosaic of copper cladding. Three large organic shapes burst from the box - a Jerusalem stone clad sanctuary and two great copper-covered canopies leading to a two-story lobby. These two entrances of equal importance - one for the school, the other for the sanctuary, library, and offices - bend towards each other in a gesture of welcome and blessing.

The sanctuary is surrounded inside and out by gently curving, monumental stone walls. The stone is coursed in large horizontal bands reminiscent of primordial construction of early

Jerusalem temples. Chapel daylight comes indirectly from four edges, giving it a soft glow for quietude and solace. Rising from the back of the bimah is the ark, a wood cabinet holding the Torah scrolls. From the ark rises a large curving canopy of interwoven wood beams. This reflects voices and music and also offers a sense of shelter to the congregation. Above the ark's canopy, a higher arcing canopy of wood slats is dotted with twinkling pearlescent lamps.

JURY COMMENTS

The building is rich in symbolism, while the detailing and finishes are wonderful. The aesthetic reverberates throughout the building. The use of natural lighting is wonderful. The porticos are a welcoming gesture, suggestive of a rabbi's hands extended in blessing. This incredibly powerful symbol is echoed in the canopy over the bimah. Well crafted and elegant.



2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



Founded in 1839, Christ Church Cathedral has a rich and impressive history, not only for its good works, but also for its contribution to the architectural heritage of the city. This full-block project extends that legacy and embodies an expression of the changing role religion plays in contemporary American life and knits together both functionally and visually diverse urban elements, creating strong streets spaces and well-defined zones for a complex range of urban activities.

The new block was intended to accommodate an eclectic range of functions newly identified as central to the mission of this active downtown church. It allowed the bishop and diocesan offices to relocate downtown from the suburbs; it provided a badly needed 350-car garage to serve the whole district; it created significant open space; and it provided an outreach center with facilities for feeding, hygiene, mental health counseling, and job training.

The diocesan center and a quarter-block park address the prominent Texas Avenue. The four-story garage, with its south wall faced in brick, wood, and translucent glass, provides a gracious backdrop. The outreach center occupies the northern half of the block with its shady arcade just for "hanging out" buffered from the sidewalk by a row of mature street trees. The open park space is designed to be used for outdoor church events and also is intended to be soft and scenic to provide a counterpoint to the density and hardness of the city.

JURY COMMENTS

This mixed-use project works very well with the cathedral campus, and extends its identity in the neighborhood. The parking garage and trellis are handled in an elegant way, helping to define a park-like space and providing shade in a hot climate. It is an urban building with a great deal of refinement. It is open to everyone who passes by, services can be seen from outside, and it is welcoming.

RELIGIOUS ARCHITECTURE
NEW FACILITIES
Christ Church Cathedral Mixed-Use
Houston, Texas

AWARD
Honor

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2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



Set on a campus of historic buildings and mature trees, Grace Chapel and Cleaver Hall act as mediating pavilions between semi-enclosed courts and open meadows, active social spaces and meditative gardens. The new buildings emulate the steeply pitched slate roofs, light plaster walls, and timbered gables. By contrast, the crisp detailing of eaves and timber screens and contrasting use of aluminum, stone, and Douglas Fir is contemporary. The new spaces turn outward, embracing the natural beauty of the surrounding context. On three sides of the sky-lit chapel, 10-foot-high tri-fold doors reduce the walls to a series of slender piers. The flat stone floor extends outside to emphasize interior/exterior continuity. Intended for family and children's worship, the chapel invites wonderment through the play of natural light and treats the adjacent meadow as an extension of the worship space.

The new buildings were designed for conservation and carefully sited to preserve adjacent heritage trees and structures. They are configured

to maximize glare-free natural light and cross ventilation. Deep overhangs and heavy timber screens protect east, south, and western exposures. Mechanical heating and cooling employ a displacement system supplied by under-floor ducts.

Acknowledging cherished traditions while encouraging innovation, the chapel incorporates the older stained glass and tapestries within an alcove. A low ledge of fossil stone below it and a triangle of dichroic glass refracting golden light above invite discovery. Grace Chapel's cast glass and aluminum cross incorporates a stained glass roundel of "Christ the Redeemer" from the former chapel's gable.

JURY COMMENTS

This collection of new buildings appears to be incredibly well placed. In the benign climate, the buildings can be opened to outdoor space, which adds to their welcoming nature. There is a sensitive use of natural materials, providing warmth and timelessness. A modest yet elegantly crafted ensemble.

RELIGIOUS ARCHITECTURE NEW FACILITIES

Grace Chapel and Cleaver Hall
Church of Our Saviour
San Gabriel, California

AWARD Honor

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PHOTOGRAPHY
Youngblood Photography

2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The new 750-seat church for the St. Gabriel's Roman Catholic parish reflects the eco-theology of Father Thomas Berry and his belief that we must work towards establishing a mutually enhancing, human-earth relationship. The architecture of St. Gabriel's responds to this imperative in a tangible, realistic, and meaningful way and in so doing defines a new typology for Christian worship. It is the first sacred space in Canada to achieve LEED Gold certification.

In contrast to most churches that are inwardly focused and employ stained glass to create an other-worldly liturgical environment that puts us in touch with a transcendent God, the entire south façade of the worship space at St. Gabriel's is glazed with clear glass. This allows the church to passively harness the winter sun's energy and to extend the sacred space of the worship area into the sacred space of the world beyond, emphasizing that when we gather to worship, we do so within the greater context of creation--the primary revelatory experience of the divine. The remaining three walls of exposed architectural concrete serve as a constantly changing canvas for the dynamic play of natural light that is filtered by the colored glass panels of the continuous perimeter skylight. In effect, the sun shapes the liturgical environment and participates in the ritual action of the liturgy. Similarly, time also takes on a cosmic dimension as seasonal influences of the sun's intensity and inclination together with the daily diversity of weather conditions ensure that no two gatherings experience an identical liturgical environment.

JURY COMMENTS

This ecologically minded church is groundbreaking, yet fits within the theology of the worship community. The simple materials are used to great effect, and there is a wonderful manipulation of light and color. The small strip of colored glass lends power to the interior. Socially responsible architecture and art is achieved with modest means.

RELIGIOUS ARCHITECTURE
NEW FACILITIES
St. Gabriel's Church
Toronto, Ontario, Canada

AWARD
Merit

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weissbau inc.

PHOTOGRAPHY
Steven Evans Photography

2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



New additions to the original 1928 church, designed by Cram and Ferguson, and a 1957 education wing include an assembly/dining room to seat 400, a chapel, consolidated administrative offices, and loggia connecting the church with assembly areas.

The steeply sloped site presented zoning, historic regulatory, planning, and construction challenges to vertical organization around the four-level courtyard. For historic district compatibility, one-story massing of the east street front maintains the church building's dominance, while the three-story program extends down the hill. Facades of the 31,000-square-foot fellowship hall addition are scaled down by a hipped roof and ground-level arcade. The chapel's roof slopes, pilasters, and proportions pay homage to the church.

Complementing the processional church, the chapel seats 150 in flexible configurations. The plan reconciles the geometries of square roof with rectangular floor, containing an engraved labyrinth. Designed concurrently with the tracker organ, the chapel roof was raised to accommodate the tallest pipes and formed for an acousti-

cally live space. Lower windows were sized for historic stained glass from the congregation's first church.

Gray-trimmed tan walls of Arriscraft manufactured sandstone reverse the historic stone palette and blend with 1950s brick, harmonizing the whole. Fenestration rhythms mediate between institutional and residential scales. The Colhoun Room overlooks the West End district and is subdivided by an operable acoustical partition that drops below the wall fresco, with two smaller breakout areas beyond. The wainscot was made of trees harvested on site.

JURY COMMENTS

This is a well thought-out solution to the problem of connecting new facilities to the old, and creating a community. The sunken courtyard is excellent as an orienting device, and creates an oasis of outdoor space. The architecture of the new buildings complements that of the context, extending the fabric of the church, honoring what is already there.

RELIGIOUS ARCHITECTURE
NEW FACILITIES
St. Paul's Episcopal Church
Winston-Salem, North Carolina

AWARD
Merit

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PHOTOGRAPHY
Marc Lamkin

A color photograph of the First Baptist Church in New Bedford, Massachusetts. The church is a white, single-story building with a prominent steeple. It is surrounded by large trees and a green lawn. A black lamppost stands in the foreground.

The organization of the floor plan provides for classrooms, fellowship hall, and offices all overlooking a central courtyard, enabling these activities to take place within a sense of community. The plan has three distinct axes connected by octagonal galleries, which have natural lighting from cupolas above. The galleries become a destination from each axis as well as a circulation node, and they link all key program areas.

In a new church for one of oldest congregations in the state, the architect did a wonderful job of capturing the flavor and tradition of Congregational Church architecture. This is a successful appropriation of a vernacular architectural vocabulary that carries forward the memories of the church members and the town in which they worship—a feat not easy to accomplish. The courtyard arrangement yields a wonderful scale and generous natural lighting.



Durston Saylor Photography

2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

RELIGIOUS ARCHITECTURE

NEW FACILITIES

St. Bede Catholic Church
Williamsburg, Virginia

AWARD

Merit

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LANDSCAPE ARCHITECT

Michael Vergason Landscape
Architects

STRUCTURAL ENGINEER

Ehlert/Bryan Inc.

MEP ENGINEER

Bansal & Associates, Inc.

ACOUSTICAL CONSULTANT

MuSonics

LIGHTING CONSULTANT

C.M. Kling & Associates, Inc.

ORGAN BUILDER

John-Paul Buzard
Pipe Organ Builders

PHOTOGRAPHY

Prakash Patel Photography

For many years the parish worshipped in two separate spaces. In an era of fewer priests, this parish recognized the need to consolidate worship around one table. The client desired a Georgian style church reflecting the local architectural character.

The church is sited in a serene setting deep into the wooded site, at the southern edge of an existing meadow. The massing and plan reflect the three primary functions: commons, baptistery, and nave. A place of welcome and hospitality, the commons is detailed as a Georgian manor house. Its gables, chimneys, arcades, and porticos provide scale to the 180-foot-long building. The baptistery is a transparent link between commons and the nave, bathed in natural light.

The nave is a 128-foot-diameter, copper-clad drum that rises from a 140-foot-square masonry base. Shelves of dichroic glass in the lantern above the altar refract the sun's rays, further animating the nave. The base contains an ambulatory, Stations of the Cross, reservation and reconciliation chapels. The nave accommodates seating for 1,500, 13-pews-deep. Copper-clad "knock-out" walls east and west of the nave allow for two 250-seat transepts to be added in the future.

A strong arts and furnishings program resulted in several splendid liturgical art pieces including a cross with corpus, Madonna and Child, St. Bede triptych, Stations of the Cross, tabernacle, and ambo. The baptismal font and altar were designed by the architects.



JURY COMMENTS

The Georgian architectural character of the church is an appropriate response for Williamsburg. It is used with invention, without merely copying classical details. The large worship space gathered around a central altar is successfully articulated. The perforated roof monitor adds much to the worship space, and provides ample day lighting.

2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

RELIGIOUS ARCHITECTURE RENOVATION

Cathedral of the Blessed Sacrament
Sacramento, California

AWARD Honor

ARCHITECT

Beyer Blinder Belle Architects &
Planners

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/ project architect); Tom Lindberg,
AIA (project designer); Stacey Moye,
AIA (preservation architect); Richard
Miller (architect); Stefanie Silverman
(architect); Elizabeth Sprague (inter-
ior designer); Lars Moestue (graphic
designer)

OWNER'S REPRESENTATIVE

Vanir Construction Management

LITURGICAL CONSULTANT

Brother William Woeger
Brothers of the Christian Schools,
Midwest Division

STRUCTURAL ENGINEER

Nabih Youssef & Associates

MECHANICAL ENGINEER

Capital Engineering Consultants

CIVIL ENGINEER

Morton & Pitalo, Inc.

LIGHTING DESIGNER

Horton Lees Brogdon Lighting Design

ACOUSTICAL, AUDIO-VISUAL DESIGNER

Shen Milsom & Wilke, Inc.

DECORATIVE PAINT CONSULTANT

EverGreene Painting Studios, Inc.

CONTRACTOR

Harbison Mahony Higgins Builders, Inc.

PHOTOGRAPHY

David Wakely Photography

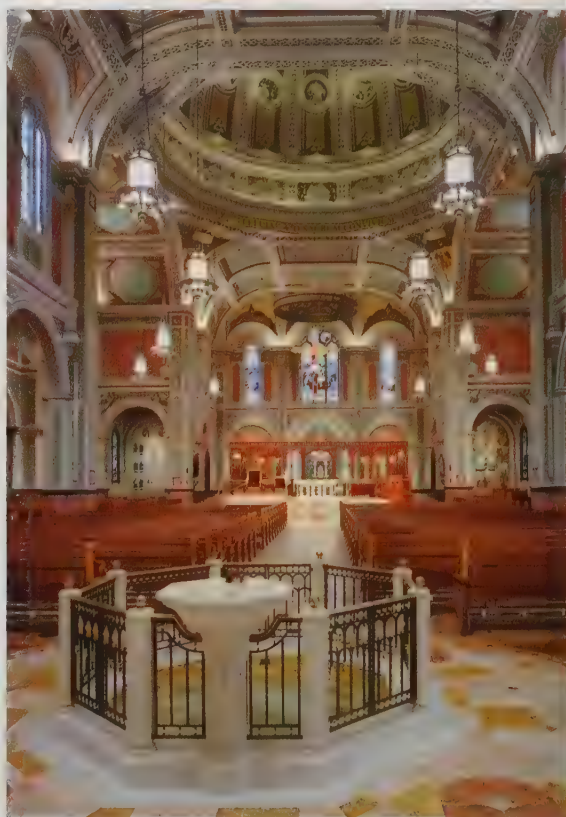
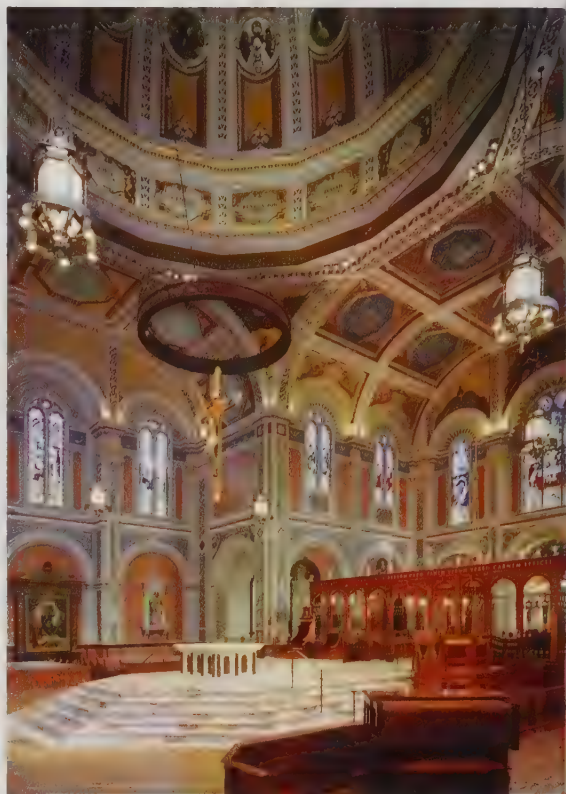
Consecrated in 1889, the cathedral has served as Sacramento's spiritual center for more than a century. Multiple renovations had stripped the interior of much of its original character and diminished the functionality and symbolism of its liturgical elements. The renovation allowed the cathedral to create and implement a holistic design that integrates liturgical elements, decorative designs, and architectural features.

The dearth of historic drawings and photographs created a significant challenge for recreating the finishes of the historic dome, which was uncovered in the restoration. Another major challenge was redesigning the east end, which once housed the high altar and was rendered useless post-Vatican II, when the altar was moved to the crossing. As a further challenge, a complete, "invisible" modernization of the building systems was required.

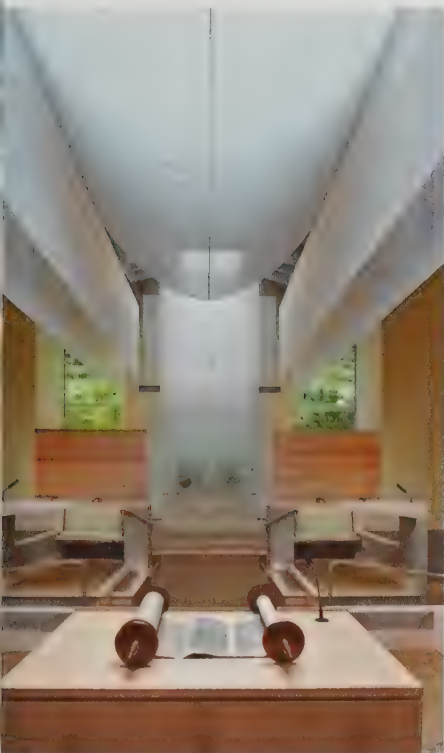
The team seamlessly meshed remaining historic elements with new liturgical elements and finishes, giving the illusion that they had always been there. All interior surfaces were repainted with colors and patterns based on the team's interpretation of the limited documentation available. Dome finishes and imagery were recreated from a description in an historic article, and the dome was capped with a new lay-light. A new reservation chapel was created in the east end for worship at the tabernacle, and the altar platform was redesigned to be fully accessible, with new altar, ambo, and cathedra. Liturgical symbolism was improved by placing the baptismal font at the sanctuary entry, in line with the altar, with the new tabernacle tower visible beyond.

JURY COMMENTS

While it is usually challenging for cathedral parishes to make changes to their historic building, this project shows how sensitively it can be done. The additions to this cathedral are subtle yet effective, such as the placement of the reservation chapel and the newly restored dome interior. This is a very bold project, beautifully executed.



2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The presence in a Jewish sanctuary could be understood as God's presence, or *Shechinah*.

Shechinah is also interpreted as the pillar of a cloud that led the Hebrews out of Egypt in the story of Exodus. This cloud was described as a presence over the ancient ark of the tabernacle.

The ark, made of translucent fabric panels, hangs above a depression in the floor filled

with sand from the Sacramento Delta mixed with that of sand from the Holy Land. Torah scrolls inside the ark are seen in silhouette and appear to hover in thin air. The fabric of the ark bridges into the congregation over the bimah as the *Shechinah* cloud or chuppah representing Home. The etched glass doors of the ark depict a map of waters of the Sacramento River Delta mixing with those of the Mediterranean Sea and Israel.

The new lobby occupies what were previously mechanical spaces. The stone entryway is designed to be wider on the right than the left, recalling the traditional placement of the mezuzah on the doorpost of a Jewish home. Inscribed on the glass canopy is the text of the scroll found inside a mezuzah allowing one

to walk beneath the space of a mezuzah. The stone "carpet" below the canopy resembles the pattern of a prayer shawl. The copper and glass on the front façade and in the lobby and sanctuary are three-dimensional abstractions of Talmud pages.

JURY COMMENTS

Working within the confines of the original building, the designers have created a new street presence, entrance, lobby, and transcendent worship space. Modest materials are used with great power—resulting in contemplative environment. The worship space appears to inhabit a cloud that softens the interior yet commands the congregation's attention. The enveloped ark is mysterious.



RELIGIOUS
ARCHITECTURE
RENOVATION
Congregation B'nai
Israel
Sacramento, California

AWARD
Honor

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Architecture and

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Patricia Alarcon, AIA;
Michele DeJesus

STRUCTURAL
ENGINEER
Cole Yee Schubert &
Associates

MECHANICAL
/ PLUMBING
ENGINEER
Capital Engineering
Consultants
ELECTRICAL
ENGINEERING
Interface Engineering

LIGHTING
CONSULTANT
Architectural Lighting
Design
GENERAL
CONTRACTOR
Rudolph and Sletten
GLASS ETCHING
Romieki Bros.

METALS
FABRICATION
West Edge Metals
TEXTILE
FABRICATION
David Bjorngaard
Design
PHOTOGRAPHY
David Wakely
Photography

2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The sanctuary and exterior of the 1904 Calvary Episcopal Church, designed by Ralph Adams Cram, has been maintained as one of Pittsburgh's most significant architectural landmarks. But the parish house, through various renovations and changes in use, was no longer functioning efficiently or effectively. Its entrance had become very remote from the central activities and was inaccessible as was its seven different levels.

This renovation creates a new central, accessible entrance, reconfigures the parish house interior space, and makes the seven levels of the facility accessible through a series of ramps and an elevator. The detailing of the new work is inspired by the original 1904 architecture and was designed to look "as if it has always been there."

The new two-story entrance lobby, carved out of a basement ceiling, visually connects the entrance with the clergy and administrative offices, while a new skylight offers a view of the steeple, reinforcing the

architectural heritage of the church. With an unobstructed view towards the parish hall, the facility is now self-directing for visitors. Church amenities such as the new elevator, the new grand staircase, accessible restroom facilities, and a bookstore are in clear view of the visitor. To accommodate the new staircase, the original tri-window bay was relocated. Historically appropriate leaded glass windows were added to the new main level façade, and a pair of new, thick oak doors with iron strap hinges have been replicated from the existing refectory to define the new entrance.

JURY COMMENTS

This is a carefully considered solution to the very common problem of accessibility. It solves the problem of access for everyone, where all are treated equally, and adds visual drama with the view of the tower. The choice of materials and details is an homage to the original building.

RELIGIOUS ARCHITECTURE RENOVATION

Calvary Episcopal Church
Pittsburgh, Pennsylvania

AWARD Merit

ARCHITECT

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STRUCTURAL ENGINEER

Whitney Bailey, Cox & Magnani, LLC

GENERAL CONTRACTOR

Jendoco Construction Corporation

HVAC AND PLUMBING CONTRACTOR

Sentry Mechanical

ELECTRICAL CONTRACTOR

Ferry Electric

SPRINKLER CONTRACTOR

Ruthrauff, Inc.

STONE

Cost Company

CONCRETE

Arrow Concrete Co.

PHOTOGRAPHY

Massery Photography

2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD

As the largest temple in the world, for more than 70 years most surfaces in the building had been inaccessible for cleaning. To address the needs of the client to clean, restore, preserve, and update the space, a preservation plan was formulated and implemented that ultimately involved a team of nearly 200 artisans, decorative painters, masonry workers, upholsterers, mosaic restoration specialists, lighting specialists, and sound technicians.

The temple's vast size made defining the scope of work difficult. Binoculars, floodlights, and specialists in rock climbing gear were used to survey the upper reaches before an elaborate system of scaffolding and platforms was erected to reach all surfaces for cleaning and restoration. Restoration and repair of the building's many architectural finishes - some 20 species of marble, granite, limestone, travertine, ceramic and glass tile, marble mosaics, wrought and cast metals, painted and gilded plaster, Guastavino Akoustalith tile, and wood decorate the interiors - required material-specific cleaning and restoration methods.

To reinforce the spiritual quality and inherent sense of mystery of the space, beautiful, decorative lighting fixtures were restored and supplemented with new concealed sources that highlight the restored features of the building. In addition, the sound amplification system was improved and now includes a concealed induction loop system for the hearing-impaired.

JURY COMMENTS

These are some of the most ornate interiors in the history of American religious building, and this judicial restoration removes the grit of time, fully revealing them once again. The sensitivity of the restoration is always in deference to the vision of the original architects and artists. The rebirth of this temple restores an icon of its era.



RELIGIOUS ARCHITECTURE

RESTORATION

Temple Emanu-El
New York, New York

AWARD

Honor

ARCHITECT

Beyer Blinder Belle Architects & Planners

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CLIENT ARCHITECT

Barteluce Architects & Associates

CONSULTING RESTORATION

ARCHITECT

James W. Rhodes

STRUCTURAL ENGINEER

The Office of James Ruderman

MEP ENGINEER

Atkinson Koven Feinberg
Engineers

LIGHTING DESIGNER

Sachs Morgan Studio, Inc.

ACOUSTICS, AUDIO SYSTEM ENGINEER

Jaffe Holden Acoustics, Inc.

STAINED GLASS

RESTORATION

Femenella & Associates

MATERIALS CONSERVATION

Integrated Conservation
Resources

METALS CONSERVATION

Wilson Conservation

ROOFING CONSULTANT

James Gainfort, AIA

DECORATIVE PAINT AND

MASONRY CLEANING

EverGreene Painting Studios, Inc.

STEEPLEJACK

Vertical Access

CONSTRUCTION MANAGER

Tishman Construction
Corporation

PHOTOGRAPHY

Brian Rose



2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



The Baltimore Cathedral, built to the designs of Benjamin Henry Latrobe between 1806 and 1860, was the first major religious building constructed in America after the adoption of the Constitution. It was then the only Roman Catholic cathedral in the U.S. By the 1940s, the light-filled Latrobe interior, symbolizing religious freedom, had been transformed by filling the clear-glass nave windows with stained glass and removing the dome skylights, resulting in a darker, more confusing interior and religious experience.

An historic structure report for the Cathedral was prepared, with research extended through a Getty grant. Based on these findings, Cardinal William Keeler, Archbishop of Baltimore, and the Basilica Historic Trust decided to restore the original vision of Latrobe.

The reintroduction of the historic clear glass windows, the 24 skylights in the main dome, and the original paint scheme transformed the interior. Historic light fixtures were recreated and augmented with additional lighting, and the original Latrobe wood shingle and metal roof configuration was restored.

A new mechanical vault buried below grade allowed for the relocation of energy-efficient HVAC equipment, dramatically reducing the potential for fire and eliminating the need for sprinklers in the sanctuary and nave. The vault also provided restroom and storage areas.

Because of original construction errors, the foundations were too shallow to allow for Latrobe's planned undercroft chapel. Underpinning the building and extending the foundations allowed for the construction of a chapel and a cathedral museum.

JURY COMMENTS

This is a splendid restoration of Benjamin Henry Latrobe's historic landmark. The restoration is carefully researched, and the architects respected the original color schemes and details, such as the windows in the dome. There is an effort to incorporate energy-efficient systems unobtrusively. This is a unique solution to a unique piece of American and religious history.



RELIGIOUS ARCHITECTURE RESTORATION

Basilica of the National Shrine of the Assumption of the Blessed Virgin Mary
Baltimore, Maryland

AWARD Honor

ARCHITECT

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Albany, NY 12207

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Stephen F. Reilly, AIA (project
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J. Wilson, AIA; Cory Trembath;
Chelle Jenkins; Edward Sehl; Carl

Fitch; Graham Roscoe; Carrie Britt;
Sylvie Bouchilloux

LANDSCAPE ARCHITECT

Mahan Rykiel Associates, Inc.

MECHANICAL ENGINEER

Plus Group Consulting Engineering,
PLLC

STRUCTURAL ENGINEER

Thornton Tomasetti Cutts Group

CIVIL ENGINEER

Delon Hampton & Associates

LIGHTING CONSULTANT

George Sexton Associates

CONSTRUCTION MANAGER

Henry H. Lewis Contractors, LLC

PHOTOGRAPHY

John G. Waite Associates

2007 FAITH & FORM RELIGIOUS ARCHITECTURE AWARD



This project is an interior renovation of a pre-engineered metal building that was originally designed to be the parish school's gymnasium. There was a strong desire to do something with the existing worship space that (as the client put it) would provide "more of a church feel."

RELIGIOUS ARCHITECTURE LITURGICAL / INTERIOR DESIGN

St. Matthew the Apostle Church
Kansas City, Missouri

AWARD Merit

ARCHITECT

Shaughnessy Fickel and Scott
Architects, Inc.
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C. Michael Shaughnessy, AIA;

Michael Terlow; Marsha

Hoffman, AIA; Waylon Arndt

STRUCTURAL ENGINEER

Walter P. Moore

MECHANICAL / ELECTRICAL ENGINEER

Gibbens Drake Scott, Inc.

ACOUSTICAL CONSULTANT

Coffeen Fricke & Associates, Inc

PHOTOGRAPHY

Michael Robinson

Working within a very tight budget, the architectural goals for the space were to introduce simple forms independent of the existing envelope that would provide a more vertical feeling, create an interlayer of space to give a sense of mystery and create openings in the roof to bring in natural light to enhance the religious experience.

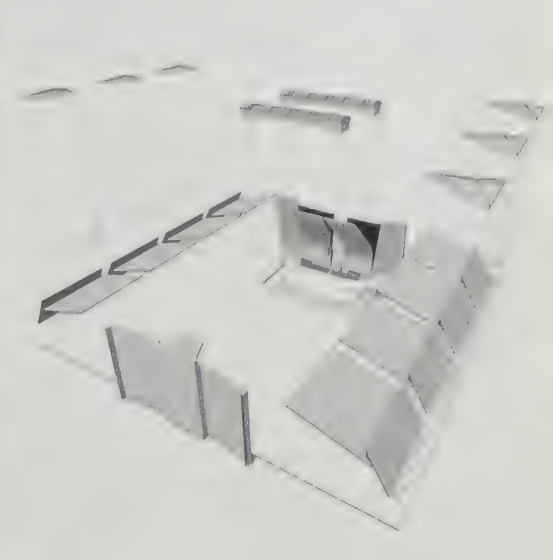
The new pure white forms present a striking contemporary space, complemented by the deep

blue paint applied to the original envelope and the metallic gold free-standing light standards in front of the deep wine color of the devotional shrines. The resulting space provides the gathered community focus on the Word and the Eucharist, while retaining the 2,000-year-old tradition of the veneration and Communion of the Saints.

The crucifix and the tabernacle are two pieces that were maintained from the previous space along with statues and Stations of the Cross. The tabernacle is placed below the crucifix and within the line of the white reredos to symbolize the tearing of the temple curtain at the death of Christ on the cross.

JURY COMMENTS

The designers have transformed the interior of a pre-engineered metal building into something spiritual and uplifting. With a minimal budget, they accomplished something unique that is not predictable. The interior has wonderful scale and provides a dramatic setting for worship.



2007 FAITH & FORM SACRED LANDSCAPE AWARD

"The Rising" was unanimously selected by the Westchester Family Victims and Survivors group as the winning entry in an international design competition. Intertwining stainless steel strands, 109 in all, rise 80 feet toward the heavens, representing the 109 lives lost from the Westchester community on September 11, 2001. The strands emerge from a 60 foot diameter circle of 109 granite stones, each engraved with the name, date of birth, and an inscription provided by each family.

The 2-inch-thick stainless steel rods are bound together (like DNA), exemplifying the strength of the Westchester community and the families who lost loved ones. The reflective quality of the stainless steel changes with the light of day, lending a dynamic quality to the structure.

"The Rising" invites families and visitors to look back in memory of their loved ones and look forward as a community, and provides a place for prayer and reflection. There are moments when the memorial is full of life and activity, and times when it is empty. As the people of Westchester participate and populate the interior and its surroundings, they become part of the memorial.

The design process was an exacting and intense collaborative effort of architects, engineers, 3D computer specialists, sculptors, welders, government representatives, and members of the families, working toward a common goal of honoring their neighbors and loved ones. The memorial dedication ceremony on September 11, 2006 was witnessed by more than 1,000 friends and family members.



RELIGIOUS ARCHITECTURE

SACRED LANDSCAPE

"The Rising"

Westchester County

September 11th Memorial

Valhalla, New York

AWARD

Honor

ARCHITECT

Schwartz Architects

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STRUCTURAL ENGINEER

Ove ARUP & Partners LLC

FABRICATOR

Polich Tallix, Inc.

3-D SPECIALIST

Third Rail Ops

PHOTOGRAPHY

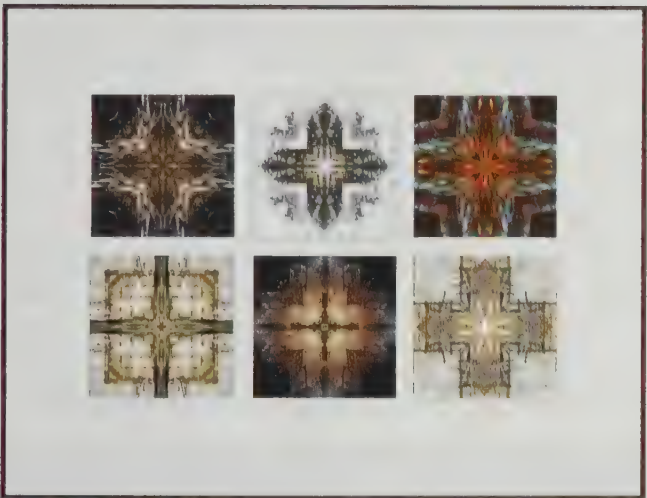
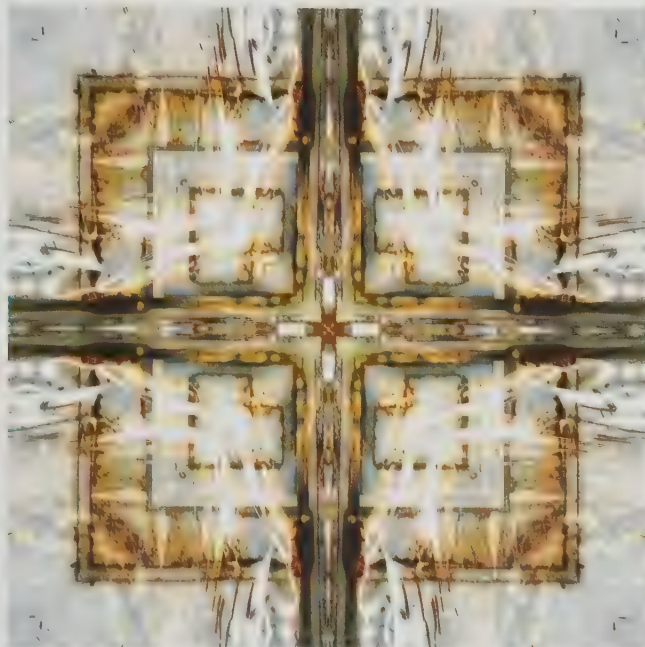
Hugh Bell

JURY COMMENTS

The location of this memorial in a public park is an outreach to the community and its shared sorrow. The memorial relies on the power of symbolism in the number of its soaring elements, each accounting for a lost life. It also recalls the architecture of the World Trade Center towers. It draws people together, inviting them to stop, reflect, and interact.



2007 FAITH & FORM RELIGIOUS ART AWARD



The photographs used for the composition of these crosses were taken at Hughes Brothers, Incorporated, and the farm of Bill and Doris Hartmann, both in Seward County, Nebraska. Through the use of a digital camera, a computer, and appropriate software, parts of the photographs were manipulated, pieced, and rebuilt to construct the crosses in the series. The crosses are not made from photographs of jewels or polished metals. Rather, they are shaped from images of everyday objects with diverse textures, forms, and complexities. The intent is to reflect the glory of the crucifixion with manipulated images of industrial machines, worn surfaces, discarded materials, old jackets, and other familiar, tangible forms.

Many individuals are attracted to the form of the Greek Cross. The form of a Latin Cross is appropriate for the placement of a corpus upon it. However, it appears misused with glimmering jewels, burnished filigree, or arranged flowers affixed to it. On the other hand, the Greek Cross, which is the traditional, more ancient form of cross used by the early Church, makes more sense as an object for decoration. It does not directly reference the Good Friday event. It is a more universal form, free to express joy and Easter celebration. It welcomes embellishment.

This cross series can be hung in multiple ways for example, all six individually framed and placed on a continuous line along a wall, or as a cluster. Also, in rooms with restricted dimensions, each cross can stand on its own or in pairs with one or two on a wall.

JURY COMMENTS

This is a beautiful and clever art series. Photographs of everyday objects are used to create something new and unique. Not only is this iconographic art accessible to many people, but through artistic manipulation the crosses draw you into a spectacular visual relationship. The jury applauds this work for its quotidian nature, and that one can find the sacred in common objects that have been captured on a temporal medium.

RELIGIOUS ARTS
VISUAL ARTS
Cross Series
Various Locations

AWARD
Honor

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PHOTOGRAPHY
William R. Wolfram

2007 FAITH & FORM RELIGIOUS ART AWARD



RELIGIOUS ARTS

VISUAL ARTS

St. Maximilian Kolbe Catholic Church
Westlake Village, California

AWARD

Merit

ARTIST

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ARCHITECT

A.C. Martin

FABRICATORS

Elizabeth Devereaux Architectural Glass

PHOTOGRAPHY

Ronald Schwager

These windows claim this parish's unique expression of spirit, as they reflect the interior space and architecture. The sanctuary windows echo the architecture's natural theme of the "tree of life." The martyrdom of St. Maximilian Kolbe in a German concentration camp is suggested by the barbed-wire-wrapped tree trunks.

The east-facing windows of amber, olive, and white translucent hand-blown glass diffuse the glare as the colors reinforce the architect's established palette within the church. Likewise, "chevron" mullions mimic the architecture's geometric pattern. Sprayed and kiln-fired 24-karat gold "leaf" imprints and leaded leaves

of amber glass give the design both dimension and visual interest.

The gathering space windows create a dynamic focus as they flank the grand entry doors to the church. The two windows form a mirror image of a half sphere, alluding to a full circle and spiritual wholeness. By the spraying and firing of 24-karat gold, a nighttime halo illuminates the circle's profile. The sphere of hand-blown, triple-flashed, green to gold shaded glass repeats the colors within the worship space. Handmade bevels of clear glass "pierce" the half circles as a metaphor for the energy of the spirit penetrating our being.

The reconciliation window, made of shades

of hand-blown, translucent, white opal glass, shifts in its descent to semitransparent green and gold, allowing the subtle presence of the exterior space. Handmade bevels compliment the windows' geometric field as they cast prisms and offer a visual presence of the sacred.

JURY COMMENTS

These windows, which celebrate the martyrdom of Maximilian Kolbe, are as beautiful as the martyr's sacrifice was profound. They are spare in the esthetic yet transcendent, delicate in their imagery and stinging in their use of barbed wire imagery. These windows connect us to recent history in a profound way.



2007 FAITH & FORM RELIGIOUS ART AWARD



Although the roots of art glass are found in the Middle East, leaded stained glass has traditionally been a Western art form. When M.T.O. Shahmaghsoudi began their design concepts for the School of Islamic Sufism in Los Angeles, they wanted to include stained glass as a major architectural element as an offering of welcome and hospitality to their Southern California neighbors.

The task was to meld the traditions of Sufi art with the transformative spiritual state that stained glass brings to western religious spaces. Farsi calligraphy is seen to float above a field of Golden Mean rectangles. The calligraphy is purposely disguised, even to the Farsi reader, so that one must study the design at length in order to discover the meaning.

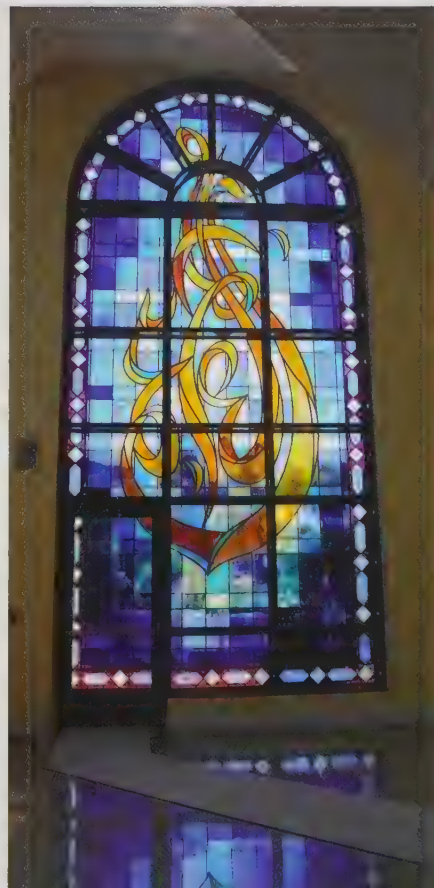
The rectangular grid is the same underlying pattern found in the finest Persian carpets. Scientists note that this presence of the Golden Proportion in the best carpets may explain their tendency to strengthen, rather than

deteriorate over time. This provides a perfect symbolism for the underlying principles that govern the universe, with which Sufis strive to harmonize.

Completing the joining of stained glass with Sufi/Persian art are the borders; elements common to both traditions. Seen within them are repeating eight-pointed stars with round jewels that echo the profile and dome of the building as seen from above. Each 11-foot by 24.5-foot set of windows contains a functioning door that blends into the design.

JURY COMMENTS

These windows meld traditions of Sufi art and Western religious elements (such as stained glass). The art and the medium find a common meeting ground, bringing East and West together. The windows add richness to the space and create a symbolic beacon. The calligraphy is animated and creates a visual energy.



RELIGIOUS ARTS
VISUAL ARTS
M.T.O. Shahmaghsoudi
Los Angeles, California

AWARD
Merit

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Creative Stained Glass
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Michael Shields, Matthew
Durbin, Phillip Durbin

2007 FAITH & FORM RELIGIOUS ART AWARD



The unique challenge of this commission was to create a large work of religious art for a congregation that has no building. The Church of the Advocate celebrates Eucharist in a synagogue. Sacred space must be assembled and disassembled each week.

The tapestry was commissioned to provide, in the words of the Reverend Lisa Fischbeck, Vicar, "...a point of focus for our worship, to create our church environment, and anchor us as a community in this time of transition when the building itself does not exist..."

The artwork needed to be large enough to make a visual effect in the vast space, yet light-

weight and durable so that lay people could put it up, take it down, and store it each week. It needed to radiate its own light to transcend the poorly lit conditions where the temporary altar is set up, and later be the focus of a permanent church building. The 78-inch-by-112-inch tapestry is made of silk, which has a luminous surface, takes dye colors vividly, and is strong.

The tapestry is divided into three panels to evoke the passage of time and phases of creation. There are two simple visual motifs, the seed and the flame. The tumbling seed tells a story of new beginnings. The steady flame symbolizes the Holy Spirit (Advocate) and the

call to be an advocate for others. Silkscreen, discharge, resist-dyeing, and inkjet printing techniques are superimposed to create multiple layers of imagery and color. The panels were hand-stitched and quilted.

JURY COMMENTS

This textile artwork is for a congregation in transition, using a synagogue for Christian worship. The moveable silk piece becomes a focus for the Eucharist, but it also suggests Old Testament roots. It becomes part of the congregation's tradition. It is contemporary, but also hints at the function of a Medieval reredos.

RELIGIOUS ARTS

VISUAL ARTS

"The Seed and the Flame"

Episcopal Church of the Advocate
Chapel Hill, North Carolina

AWARD

Merit

ARTIST

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2007 FAITH & FORM RELIGIOUS ART AWARD



RELIGIOUS ARTS
VISUAL ARTS
Human Rights Half-Boss
Washington National Cathedral
Washington, D.C.

AWARD
Merit

ARTIST
Chas Fagan
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Charlotte, NC 28209
980-321-0532
chasfagan@aol.com
Chas Fagan (sculptor), Joseph Alonso
(mason foreman), Sean Callahan (carver),
Michael Schwartz (chain fabricator),
John Runkle (cathedral conservator)

PHOTOGRAPHY
Donovan Marks

The assignment for the design of the half-boss in the narthex was to create a deep relief sculpture that communicates the theme of "human rights." Specifically, the goal for the half-boss was to illustrate a passage from the writings of the prophet Amos: "Let justice roll down like waters and righteousness like an ever flowing stream." (5:24)

The final design features a stream in a sculpted landscape. Water flows clockwise in the composition from the top of an arching waterfall, to a curving stream at the bottom, and back up to the top through the rising shapes of emerging human figures. While illustrating the thematic point that justice and righteousness are participatory acts, these human figures complete the "ever flowing," perpetual path in the composition.

A broken chain hangs from the wrist of the central male figure as he rises from the symbolically purifying waters, underscoring the triumph of freedom over injustice. Visual richness in the design is accentuated by the significant depth of

the relief in the receding planes of the scene. The foliage, water, rocks, and the human forms provide strong natural detailing with deep carved edges that capture descriptive shadows. Despite the static, structural nature of the half-boss stone at the top of the Gothic arch, the viewer is drawn into a swirling scene overhead.

JURY COMMENTS

In being narrative, and not abstract, the design of this piece draws you into the story of the struggle for human rights. This piece reminds one that even the smallest elements of a place of worship are worthy of fine art, and should be celebrated and carefully executed. This is a modern interpretation of this Gothic tradition.

2007 FAITH & FORM RELIGIOUS ART AWARD



RELIGIOUS ARTS
CEREMONIAL OBJECTS
"Reflections" Shabbat Candelabra
Jewish Community Center
Florence, Italy

AWARD
Honor

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PHOTOGRAPHY
Luigi Del Monte

This Shabbat candelabra is an important Jewish ceremonial object skillfully reinterpreted in a contemporary style. In its design, beauty, and craftsmanship, the piece continues an ancient ritual with a modern yet historical significance. Carrying forward the antique Jewish tradition, this kind of object is used once a week, every week, on Friday night. The spiritual act of lighting the Shabbat candles, which takes only a few seconds, connects one with family, ancestors, and all Jewish people.

When the two candles are lit, a deep reflection appears on the surface of the object. The inclination of the surface shape proceeds with continuity, from horizontal (at the base level) to vertical (at the top of the object), to symbolize the perfect transition from the weekdays to Shabbat. The piece is handmade from a sheet of sterling silver

and then rhodium plated (an exclusive finish preventing tarnishing). The lamp stands perfectly on any flat surface, or it can be mounted on a wall.

"Reflections" is the Grand Prize Winner of the Judith Altman Memorial Judaica Competition, an international competition for the design of a Jewish ritual object associated with light.

JURY COMMENTS

This Shabbat candelabra celebrates reflection and light. It has an exquisite shape and thinness. There is joy in the reflections the candelabra creates, as well as the reflections of those standing close by in celebration. The object essentially disappears. This piece demonstrates that the more one subtracts, the more powerful the art and craft becomes. The artist knew when to stop.



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NOTES & COMMENTS

A MONUMENTAL BOOK ON MONUMENTS

Monuments: America's History in Art and Memory, Judith Dupré, New York: Random House, 2007, 272 pages, \$45.



In this, her latest panoramic study, the author of *Skyscrapers, Bridges, and Churches* has trained her eye more on our roots than on our spires and spans. The reader instantly knows – from the texture, color, and images on its cover – that this volume is as much (or more) about memory as about inspiration and imagination, about the way that memorials or monuments structure the way we tell our stories, bind our wounds, honor our saints, and occasionally look back while constantly moving forward. As Judith Dupré eloquently writes in her foreword, “Monuments are not about death . . . nor are they wholly about life . . . they are not necessarily about remembering either. More often than not, they allow us to forget.”

Not surprisingly, she begins with the searing events of September 11, 2001, acknowledging that this book project (already underway) took on a new meaning in the face of that tragedy. Americans have always built memorials, but from that date a new generation was instantly motivated to construct some material, physical expression of those events, to visibly structure and even to give focus to their sorrow. At first these expressions were individual, intimate, and personal, but in time the community came to believe that it needed to unite around a single, large-scale monument. Dupré's explanation of the process of agreeing upon and building such a monument is like a psychologist's enumeration of the stages of grief. First, she says, the community reaches a consensus that a memorial is needed, after which the processing of the event is sublimated through the selection of a

design and the “interminable public discussion and argument, much of it acrimonious,” over its propriety. In this author's view, the ultimate purpose of the process (more than the result) is to achieve some kind of reconciliation. She recognizes, however, that once complete, monuments or memorials serve a political function. They reflect the values of the past, and to the extent that they continue to be maintained and constantly reinterpreted, the evolving values of succeeding generations. Ideally, however, monuments do not exist to teach or to preach, but simply to allow us to stop now and then to offer our respects, a prayer, or a moment of silence.

Her excellent introduction to the ways that monuments function both for their builders and for subsequent viewers, followed by an analysis of their different types, leads the reader through a consideration of more than three dozen American monuments, wonderfully narrated on two-to-twelve-page spreads, lavishly illustrated with gritty black- and-white illustrations. Although she herself compares her work to an illuminated book, I think her stated intention to produce a kinetic reading experience is even more on the mark. The reader is invited to browse through, stopping here and there, noting the juxtaposition of images that demand thoughtful attention, sometimes reading the commentary after the fact. This is, of course, just the way a visitor would see a monument: noticing the object and its surroundings first, then seeking out the plaque with the explanation of its significance. Thus this book, a monument in itself, is a work of art and an invitation to think about just how and what we do remember and why consciousness about this process is so important.

Robin Jensen

Robin Jensen is the Luce Chancellor's Professor of the History of Christian Art and Worship at Vanderbilt University Divinity School and a member of the Faith & Form board of advisors.

MONUMENTAL SYMPOSIA AT YALE

It was quite possibly the biggest convocation on the subject of sacred space ever assembled—at least in recent memory. In late October, hundreds of clergy, architects, designers, artists, liturgical design consultants, theorists, students, and people drawn from the swelling ranks of religious “space explorers” came together in New Haven, Connecticut, for a three-day conclave on sacred architecture, two separate symposia jointly sponsored by the Yale Institute of Sacred Music (ISM) and the Yale School of Architecture.

From the perspective of how sacred space is

Quote of Note

“The church is near, but the road is icy; the bar is far away, but I will walk carefully.”

--Russian proverb

shaped, how it is used, and what it means to the people who shape it and use it, the Yale ISM conference, held October 25 and 26, offered more. An insightful and entertaining lecture by University of Virginia architectural historian Louis Nelson zeroed in on the megachurch phenomenon and its historical roots in America, revealing how our sacred spaces reflect who we are as a people and as a culture. Liturgical design consultant Richard Vosko next spoke on the trends in religious architecture in the U.S., how organized religion is evolving, and the ways that the “Emerging Church” movement is redefining the ways in which communities of faith formulate and interact. A panel discussion moderated by the ISM's own John Wesley Cook considered how “new wine” is contained in “old wineskins,” specifically how older church buildings can be reborn. Richard Giles, dean of Philadelphia's Episcopal Cathedral, spoke of that project's rebirth and outreach to the community; Gretchen Buggeln of Valparaiso University spoke on how the influence of fashionable architecture might hinder the inner life of the church; Arnold Thomas of New York's Riverside Church stressed the flexibility of new spaces in that building's undercroft, and how nature can be used as a focus for worship.

The conference's keynote address on Thursday night, delivered by noted television preacher Dr. Robert Schuller of the Crystal Cathedral in Garden Grove, California, considered “Biorealism in Architecture.” Without exactly defining “biorealism,” Schuller shared stories of working with architects Richard Neutra, Philip Johnson, and Richard Meier in building his church campus. He credited Neutra with challenging his own ideas of what a church could be, and saw in Johnson's design of the Crystal Cathedral a building that melds inside with outside, bringing the two together. If he were to do another building, Schuller said, he would commission Meier, whose white architecture reflects the colors of the surrounding landscape.

The second day of the ISM conference brought a view from Europe by Friedhelm Mennekes of Sankt Peter Köln, who focused on the spirituality of spatial emptiness. Drawing

parallels with other ascetic worship environments, Mennekes spoke eloquently about the power of abstract art in sacred space, and the narrative it can offer in the worship ritual. The panel presentations that followed considered the future of sacred architecture in the U.S. My opening remarks as moderator challenged the very idea of a future, in light of the impending environmental crises that faith communities of every denomination are now addressing through such movements as ecotheology and sustainable buildings for worship. Joan Soranno of Hammel, Green and Abrahamson spoke in detail about the design of her award-winning Bigelow Chapel in New Brighton, Minnesota. She was followed by architect Duncan Stroik, editor of *Sacred Architecture* magazine, who challenged the audience with his notions on the power of classically inspired architecture in opposition to what he considered sterile, contemporary church design. Award-winning architect Victor "Trey" Trahan recounted the regional influences on his poetic design for the oratory at the Holy Rosary Catholic Church complex in Amant, Louisiana. Discussion after the presentations took issue with Stroik's view of classical architecture as the answer to the shortcomings of contemporary church design, while others wanted to know how one might work with an architect to widen the possible solutions to the variety of a congregation's spatial needs for worship.

"Constructing the Ineffable" was the theme of the School of Architecture symposium that commenced on Friday afternoon in the auditorium of the Yale University Art Gallery. An all-star lineup had been assembled, but the presentations were uneven. Yale philosophy professor Karsten Harries offered insights on the need for sacred architecture in a secular age; Moshe Safdie spoke eloquently about his work in the Middle East on a variety of projects over a number of years; Stanley Tigerman opaquely recounted his design for a holocaust museum in

Skokie, Illinois; Peter Eisenman delivered a penetrating if monotonal explanation of his Berlin holocaust memorial. The keynote address by legendary art and architecture historian Vincent Scully on sacred architecture from the time of the Egyptians was a classic rendition in his trademark, breathless prose.

Saturday's program offered more landmark projects. Richard Meier spoke on his Jubilee Church in Rome; Thomas Beeby compared the work of Rudolf Schwartz to that of Mies van der Rohe; Rafael Moneo's colleague Hayden Salter spoke about the design of the Cathedral of Our Lady of the Angels in Los Angeles; Steven Holl considered the design implications of his Chapel of St. Ignatius in Seattle; Zaha Hadid was, as usual, a no-show.

In summing up the colloquia, *The New Yorker* architecture critic Paul Goldberger noted that while the ISM conference was populated with people who presumed the existence of God, who believed that there was such a thing as sacred space and that it had a future, the participants in the "Ineffable" conference had a harder time defining architecture's spiritual, transcendent nature. He noted their sense of discomfort in talking about architecture's religious dimension, but applauded Yale (which, after all, was founded in 1701 to train ministers) for trying to confront these unanswerable questions.

—Michael J. Crosbie

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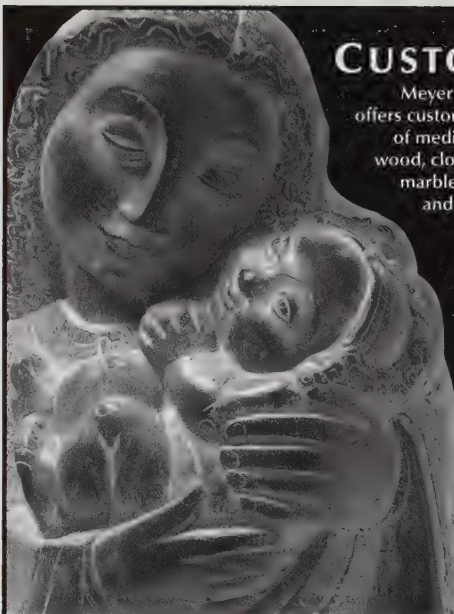


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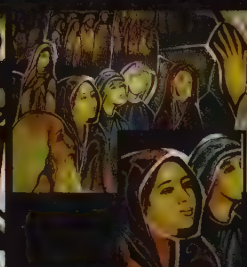
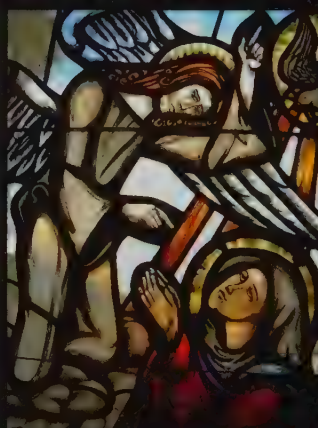
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FORMS OF SILENCE

JUST ONE MORE THING... * BETTY H. MEYER

WHAT WOULD BE YOUR IMMEDIATE REACTION to a book called *Forms of Silence*? I admit that my own

was, "Hey, wait a minute. Artists and architects work hard to design and build forms that communicate, not remain silent."

I had admired the author's previous books, *The Language of Mystery* and *Icons of the Present*, so I was intrigued (as I hope you will be) by what he meant by this puzzling title. I first met Edward Robinson when he was a Visiting Professor at Andover-Newton Theological School. Born in Canterbury, England, (his father and grandfather were Canons of the Cathedral) Edward became Director of the Alister Hardy Research Centre at Manchester College in Oxford.

I was not surprised that, with this background, he included the arts as part of religious experience, but I was more excited that for 35 years he has been a sculptor in wood and bronze. Learning this, I was surprised to read the title *Forms of Silence*. Does Robinson believe that his own forms do not speak? Do they not relate to his theology and his religious experience?

I began to read his book:

"The human heart has never given up the need to find some principle of unity that will give meaning to all diversity." I agreed that that is not an easy need to fill. In today's world, people of all faiths are questioning or rejecting their own traditions because there is so little unity in evidence.

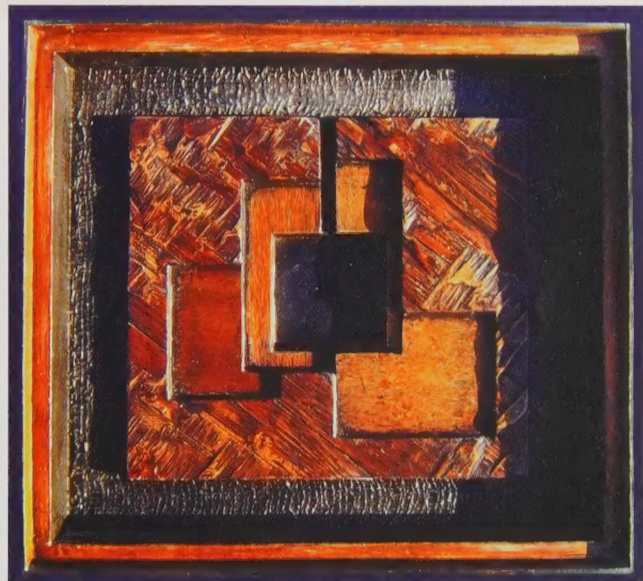
Robinson writes, "But it is important for us to remember that traditions are not yet history. Like tides they come in and go out and at each end another beginning appears." He makes it clear that he is not undermining tradition but is encouraging fresh and credible ways to give it new life.

He writes, "I used the title *Forms of Silence* deliberately. Forms have no voice, they use no words. They are silent. If works of art are to have any meaning at all, it will decidedly have to come from the creative imagination of the viewer." And, of course, all the viewer may claim to be truth may turn out not to be truth after all. Conversely, it may turn out to be realized truth and will be added to the tradition. The silence of the forms will have been understood and acted upon.

I was excited to look at the pages of photos of Robinson's carved wood abstractions, which are called ciphers. I turned to the dictionary and learned that the word comes from the Arabic word *sifr* for "naught." A cipher is a symbol that does not have a single or mixed meaning but floats free in the mind of the observer. As I turned the pages I wished that others could share the experience with me. I felt their silence but I absorbed their aesthetic beauty too. Suddenly I was reminded of Robinson's words. If works of art are to have any meaning, it decidedly will have to come from the creative imaginations of the viewers. I understand now why he chose the title *Forms of Silence*. I am determined now to resume my search for spiritual truth and its relationship to tradition. Will you join me?

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"Untitled" by Edward Robinson, 1980



Solid Oak CHOIR CHAIR

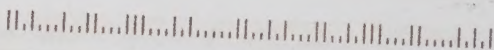


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